

## V.V. NABOKOV "MASHENKA": COGNITIVE APPROACH TO SEMANTIC-CONNOTATIVE STUDY

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### ABSTRACT

The paper provides a new approach to the novel "Mashenka" written by Vladimir Nabokov. The study was performed within the trend associated with the analysis of a literary text according to the cognitive positions. The results of the linguistic incarnation contextual implementation of such text categories as time, man, space, life, the specificity of their stylistic use in the novel and the explication of the text conceptual meaning - these and many other problems of the novel study are revealed in our work. The main object of the author's interest is the cognitive basis for the semantic space formation of a claimed text. The study of semantic text space formation regularities allowed to determine the analysis algorithm of an individual author's picture of the writer's world for a special consideration. In article also discloses and describes the mechanism of semantic and conceptual categories interaction. The expansion of the linguistic research scope is associated with a particular task of the article - the expression of the idea for a Russian national mentality in V.V. Nabokov's novel. The work is based on the material collected and analyzed by the author. The article contains interesting information about the writer's work and may be practically useful as for other researchers of this writer, so as for the researchers of the reality conceptualization by the other writers..

**Key words:** V.V. Nabokov, "Mashenka", linguistic analysis of a text, cognitive approach, time, space, life, man

### 1. INTRODUCTION

In recent decades, the problem of a text becomes one of the most popular in a cultural consciousness of the era. According to this publication a text is defined as "a verbal artwork representing the implementation of the author's concept, an individual view of the world created by his imagination, embodied in a literary text using the purposefully selected in accordance with the concept of linguistic resources (in its turn, also interpreting the reality), and addressed to the reader, who interprets it according to their own socio-cultural competence" [1].

Quite a long time the language and culture were considered as the autonomous semiotic systems, but with the development of anthropology "an opportunity to bring together the data of science appeared, since a man is the most critical link between language and culture" [2]. Currently, philology considers the following relation of text and culture which have a very definite semiotic relationship: text as a cultural context model or as its "small" fragment. Thus it is recognized that a text acquires its final and full certainty in the composition of culture. Culture becomes the highest semiotic level, which, however, is not without the contradictions. On the one hand, culture is expressed in the language system of the text, on the other hand, culture still belongs not only to the world of language. Culture is the spiritual realm, which is not always may be described. This means that the spiritual culture is much richer and broader concerning the language world picture content due to a plurality of mental formations - concepts, the ideal essences, which are not always defined by language. If we consider a text as the model of culture, then that's why, perhaps, it has the connotations that are "based on the fundamental impossibility of a text to include a full personal author's attitude to all the events of surrounding reality represented in speech" [3].

The presence of explicate, lying on the surface, and implicit, hidden in the subtext meanings in the content of a literary text allows the linguists to distinguish three text levels: a verbal-semantic, a cognitive and an axiological one. As we know from the history of linguistic semantics and text linguistics, science has a gradual expansion of a verbal and semantic component of analysis. From the study of lexical units meaning to the study of the individual fragments and a whole text. If a text is considered by linguists as the result of the reality linguistic conceptualization, we may make the conclusion about the analysis extension from the meaning of a text to the knowledge of reality, and therefore "this level is associated with the reflection of reality, and means the value transition to the knowledge" is called a "cognitive" one [4].

The cognitive approach to the description of text reality and the era, which is recreated by the text at this point linguistics is almost the main for obtaining of important information about the mental units (concepts) functioning, about the content features concerning the central categories of time, space, life, man in text and culture, determining together the values and norms of life and people relations. The cognitive approach is the essential one for the understanding of the aesthetic and the conceptual constants of the world. In this regard, the efforts of linguists are focused now on the development of the text analysis methods. A certain theory was formed to carry out the linguistic analysis of a text. However, as the current practice shows, along with the tendency to use the methods of a text conceptual analysis chaotically, the tendency to excessive formalism also takes place. Hence - the problem of incomplete and unreliable semantic description and the impossibility to identify a generalized artistic sense. The implementation of a cognitive approach is quite a difficult task.

The purpose of this article is to show one of the algorithms of the conceptual space analysis and describe the implied meaningful information on the basis of a literary text example.

### 2. MATERIALS AND METHODS

The study material is the Russian novel "Mashenka" written by V.V. Nabokov (1926) [5]. The text illustrations were produced by continuous sampling of the studied V.V. Nabokov's novel (about 1,400 examples).

Initially, the object of our attention was the consideration of the time category text dominants and the representation of its contents [6]. It is curious that the functioning of the time category in V.V. Nabokov's novel "Mashenka" consistently actualizes the essential part of the text meaning, the implicit expression of the main information. The accounting of numerous private meanings discursive manifestations by their extraction from the means of time category actualization, which are syntagmatically and paradigmatically coupled in a text with the keywords (in this work by the lexical representatives of the concept "time"), allows to perform the logical relations of the named category with the other relevant categories of a textual content (man, space, life). Time is the main ideological coordinate, through which a person perceives the reality and builds the space for his lives. The abovementioned is fully applied to the sequence of the author's view explication:

1. The analysis of time category substantial features.
2. The analysis of the substantial features for the categories of man, life and space.
3. The summary of analysis results obtained during the first two stages.

This algorithm is related to the following general points of conceptual space analysis:

- a) to develop a typology of lexemes, to determine the substantives and adjectives;
- b) to investigate the syntagmatic compatibility of lexemes at the level of attributive-predicate relations, to characterize an imagery system within the studied names;
- c) to give a paradigmatic and epidigmatic characteristic of the word names of a corresponding sphere taking into account the general linguistic and individual author components of a meaning.

In order to achieve the set objectives the following private methods were used: the descriptive one, which includes observation, comparison, generalization of factual material and its classification, the method of component analysis, the methods of contextological analysis.

The basic technique is the area conceptualization based on the findings from the surface level of the text lexical elements of one semantic block (time, man, space, life), followed by the identification of the common symptoms for these concepts and the description of the implied content information of the novel. Text is not a random accumulation of units, but a strictly organized whole. The algorithm of a sequential and system analysis of the conceptual space opens the possibility of a text objective study.

### 3. RESULTS

Let's consider the linguistic means of time category expression. According to the results of the experimental and statistical research in the novel "Mashenka" the most frequent are the lexemes of calendar (42.77%) and daily (23.2%) time. The calendar time is represented by the lexemes day, week, month, year, Monday - Sunday and January - December. The time of a day: morning, afternoon, evening, night. On the basis of the performed analysis, this feature may be attributed to the time schedule of the past, which makes up a large part of the novel. First of all, all the lexemes of this category have a common meaning - "time dating" and are used to indicate the sequence of events in the novel.

When you consider the relationships and the relations of temporary lexemes with adjectives and predicates the associative and image combinations, or the combinations of psychological orientation were the interesting ones. Together, they cover the scope of the verbal-semantic level, allowing the researcher the exit through the language to the process of the novel semantic content learning. It was found that the category of time in the novel is not only a grammatical one. Such a phenomenon as time in a literary text loses its abstractness and acquires the characteristics of subjectivity, dynamism and substantiality: Days became joyful and cheerful; It's a pity that the days are passed away so aimlessly and stupidly - and these are very good, the best years; <... > and now it was terrible to think that his past is in a foreign table; He was laying on his back and listened to his past; He was so absorbed by the recollection that he did not feel the time, etc.

The semantization of functionally paradigmatic relations are considered by us as the process of entry into the value and semantic field of the novel. In the context of "Parts of the day" lexical-semantic field constituents study the idea about the opposition of the individual and the surrounding world comes up for the first time. For example, let's compare two fragments that represent the external or internal state of the characters: Morning was not coming to her [Lyudmila]: his face was pale, swollen and her yellow hair stood on end; Ganin thought he looks nine years younger today; Ganin was walking in the middle of the bridge, slightly rocking the dense bags in his hands, and thought that have not felt so healthy, strong and ready for any fight for a long time. The opposition "people - the people of the world" revealed at this stage refers to the author's attitude main categories - the categories of "live" and "dead". The involuntary associations of live and dead are found in the encounters of day and night constituents. The contextual elements contribute to the explication of the semes "rest", "peace", "lifeless" within the lexeme "night": And then, the road was covered on both sides by silent birches during this hour <... > et al. The semantic signs of life in the lexeme "day" are foregrounded daily to a large extent in comparison with the semantics of the lexeme "night" without finding the literal embodiment in microcontexts. In the semantic field "day" the characteristics contaminate, dating back to the main function of time lexemes which is testified by the dynamic flow of life. However, there are more possibilities for emotional and imaginative interaction of the microscopic fields "Time of day". So, their periphery is made up of the microfield units "color terms": <... >, then the mass of smoke was heaving in front of the window, obscuring the white <... > day, <... >; The morning was white, <... >; The day was milk; And during that black, stormy night; <... >, last he saw her <... >; In the pine copse of trees, on rough trunks, the evening sun cover the spots with fiery ruddy stripes; On the second day in the orange evening a dark Istanbul appeared. The color words reflect the colorful diversity of the world in the novel, the main thing about which, without a doubt, is the feeling of solemnity. It should be assumed that the black color is most likely a natural one for the night. But the white color is openly associated with the signs of unfinished items, the deprivation of outlining, delusiveness. This conclusion arises when we consider the fragments of summer description, which are the dominant signs of light (due to the sun), color (the brightness of surrounding nature), sounds (mainly of a wildlife): Where is the happiness and sunshine, these ryuhi that clanked and rode so nicely, my bike with a low wheel?; Mashenka sat at the wheel, he pushed a boat with a hook and started to row slowly along the coast of the park, where the water reflected dense alders as the black peacock eyes and a lot of dark blue dragonflies were fluttering. Then he turned to the middle of the river, wagging between the brocade slime spots, and Mashenka, holding both ends of the steering wet rope in one hand, lowered the other hand into the water, trying to tear off the glossy yellow lily head "; The amazing sounds are heard from there: the chirping, the distant barking, the creaking of the water pump and other sounds. Winter is characterized by completely opposite signs and that's why we see it lifeless.

During the analysis of representation linguistic means for the category of temporality one should note a special role of connotations ("additional meanings"). Connotations are the "additional content of a word (or a phrase), its related semantic

and stylistic nuances that are imposed on its basic meaning" [7]. This aspect of a word was considered in detail during the first phase of our research - at the analysis of linguistic and stylistic features of V.V. Nabokov's novel. According to some researches, connotations "do not enter directly into the lexical meaning of the word and are not the consequences or conclusions from it", "the connotative component of the meaning is the result of a logical, weakly separated reflection of reality associated with the sensory-situational thinking" [8].

Thus, the study of the functioning peculiarities of the time category at this stage have partly original aspects of a verbal level and introduces a significant additional information necessary for a deeper knowledge of the text semantics. It does not reveal the underlying logic and semantic relations of all fragments, but indicates to them.

The mentioned opinions and observations on the functioning of the time category denote the category of a person.

As can be seen from our brief review, a temporal duration of life is expressed by temporal lexemes, and each segment is characterized by the manifestation of the subjective perception of time. Sequentially comparing the events and the time period, you may find two main types of matches. First of all, this is contamination of temporal and emotional evaluation plans. It is stated, that depending on the experienced state or the events taking place in the soul of the hero the perception of time changes. A special place in the structure of the time image creation belongs to the landscape, which acts as one of the ways to express the psychological state of the hero: The morning was white, tender and smoky. Secondly, this is the contamination of semantic components of life and time: He did not feel the discrepancy between the actual time and the other time in which he lived, as his memory did not consider every moment. In this regard, there is no doubt that people in the education system of the semantic content of the text occupy the central place. Emotionality (subjectivity), time and life are inextricably linked to a human life.

Until recently, the inner world of man was not enough interesting for linguists, despite the fact that this aspect is important in the theory of linguistic analysis. The results of characters emotions interpretation proposed in this paper are arranged in a coherent system of the reality conceptualization. There is a split structure of semantic space into two conceptual blocks at the heart of this system - the past and the present one.

At the revealing of the most common connections and relationships between the units of the present lexical system, a pronounced static model of reality is observed. This important fact becomes the basis of a deep semantics. The structure of this block reveals the causal relationships between the features of temporary restrictions of events (spring, April), the total absence of events, the goals in characters' lives and the signs of life monotony, same emotions (boredom, fatigue), loneliness. Let's give quotes: I was tired of this room, these trains, Erica's cuisine; She was deadly tired of the glossy black dress that she wore every day; I'm twenty-six years old - said Clara. - I spent the whole morning typing and five times a week I work till six p.m. I am very tired. I'm all alone in Berlin, etc. Undoubtedly, this implies that the characters feel a pronounced existential vacuum. In this regard, the attention is drawn to the regularity in the creation of an external portrait of the characters, which has of a very limited group of "color" words for a description: pale (and its shades) and black: his eyes flashed slightly, his face was pale, his face was paler than usual, pale as death, the black figure of Mrs. Dorn, the black back of the chauffeur, wrapped in a black shawl and numerous other examples. Their presence and increased frequency is not random. They purposely create the image of "a black man with a pale face." This clear portrait, on the one hand, makes an explicit spiritual void and lifeless characters, and indicates the absence of individuals among them on the other. We noted the extension of color definition semantics.

The role of comparison method is quite clear in this respect. This method also emphasizes the lack of a character individuality, or the absence of human traits among them (very often a person is identified with some inanimate objects), and their unreality is also shown: This small, gray-haired, snub-nosed woman is not the mistress, but a silly old lady trapped in someone else's apartment; He was glad to receive a ticket in a few minutes and became to look like a fat guinea pig even more; Depicting a resentful girl, a capricious Marquis; She was folded as a rag doll; The wrinkled hand like a dry leaf; His eyes were closed, his face had a dried clay color, occasionally distorted by the expression of pain, etc. The presence of semantic relation binding the signs of "uniformity", "similarity", "the lack of spirituality", "ghastliness", "artificiality" becomes a negative judgment value intensifier. The subtext becomes the main evaluation criterion of V. Nabokov's artistic worldview.

The artistic image of the past, clearly reflecting not the phenomena of reality, but the emotional state of the hero, is associated with the notion of time dynamic development. Such an understanding is reduced to the following thing. Firstly, there is a long sequence of events: summer - autumn - winter - summer - winter - summer. It should be noted that the fragments of the past do not always include the significant events, but they get a positive characteristic due to the color diversity of nature (description of the summer), at the expense of other lexemes that are identical to each other and based on "the feelings evoking positive emotions": The life was summer, friendly and sweet.

Ganin, in his turn, is also like other characters and thus acquires the same characteristics. However, sometimes his portrait has the following features: a bright face (Your face is something bright), the warmth of his eyes (the eyelashes gave something fluffy, warm to his eyes), the feelings (he sighed twice with anxiety and an amazed bliss, and then was smiling happily spilling a cold water from a jug). In Mashenka's portrait a "hot liveliness of the look" is noted. These traits are not accentuated in the novel, but the given contexts give the basis to include them into the overall structure of the analysis according to the principle of connections and contrasts. Ganin and Mashenka as the most "real" characters are compared and opposed: Ganin is opposed to the other characters on the basis of "youth", the hope for life, Mashenka is opposed on the basis of "naturalness" and "spirituality". In these contexts there is the opposition between a "natural" inner life of the hero and the "artificial" outside world, the personality is opposed to mechanisms.

The external and internal portrait of the characters is involved in the developing the general novel concept. V.V. Nabokov original plays in a special way an objective property of time - linearity - through the system of characters (the time stop in present is the imaginary, created by the artistic means of the novel, the grammatical (partly lexical) organization of both plots showing a gradual temporal changes): At this moment Ganin felt not only shame but the transience, the uniqueness of human life. The actualization of the meaning potential within the semantic dynamic concept of time actualizes the category of a human life. An unstoppable time, which is not filled with the events and goals guides our life along the road of everyday, vulgar and immoral existence.

The time model of the novel semantic space, which is built through the incarnation of life mode in the guest house of Mrs. Dorn and the image of the past in Ganin's memories starts to be projected on the concept of a human personality / a mechanized environment. In this section, we must specify the features of external and internal space creation in the novel "Mashenka" [9].

During the study and the description of the life space the system of localization nouns is singled out objectively, reflecting the residence place of the characters in the following order: country - city - street - house - apartment - room.

Moreover, the system is complicated by the localizer "board" that is basically explained by the plot of the novel (the emigrated characters live in Berlin at the guest house), and the localizer associated with the world of self (he lived in himself). Their location in the hierarchy can not be determined exactly, since they tend to occupy a higher position than they are bound to have according to the logic of the revealed system. On the other hand, the place of the localizer "house" is determined in the hierarchy instead of the localizer "board". However, the new speculations are developed. The house is characterized not as his father's, his home, or just a house (the place where they live, even temporarily, is habitually called home), but as a glass and dull, or even a ghost: The house was like a ghost through which you could stick your hand, move your fingers; Clara felt that she lives in a glass house, oscillating and floating somewhere, etc. It is obvious that there can not be an internal feeling of warmth, comfort in such a house, there is no feeling of love from friends and relatives, and therefore, there is no sense of security. In our opinion, this space system image is the key one and may also acquire a bit higher status than we determined for it.

The evidence suggests that the lexemes associated with these local specifiers form another metaphorical system (to live in the country - a stranger - in a glass house - in itself), reflecting the residence place of the characters, verbalize the meanings of "human existence scope reduction", "exile", "homelessness", "the total self-alienation of a man".

The spiritual and moral area during a metaphorical projection in the novel is transferred to the area of the external (public and private) space of the characters reality. Thus, the conditions associated with the lack or modification of the color, are typical for nature (pale April streets, uncombed white clouds, the sky of unconscious pallor color, a pale cloud, the cold of pale dawn and numerous other examples) and the world of objects (tables, chairs, creaky cabinets and bumpy couches immediately faded, pale wine, the light was yellow, whitening dial plate, pale flowers, etc.). The frequent definition of white is not associated with the color or light, and makes the part of synonymous shades series for pale and dim shades (colorless, pale, dull, dim, metallic, paly, pale blue, milky, milky white, pinkish delight, greyish, gray, dark gray, blue-gray, yellowish-gray, dark yellow, the color of dry clay, etc.) and is characterized by common features. Also a black color is quite common. It accompanies all the narrative of the novel and gives an ominous character for all events (black figures, sooty blackness, black leather, black wallet, black trains, etc.). As we have already noted, the use of a black color is more natural during the description of the black night-time, since it is connected with the state of darkness. The space of the past is often characterized by the description of night-time, so the black colors are also frequent. And the deeper the black color in nature, the stronger the passions. Here a "black night" attains an "amplifying" meaning and appears as the symbol of feeling completeness. However, the black color due to the clear past during Mashenka's description (a black bow) indicates the increased tension of relations between Mashenka and Ganin and its further break forever. Therefore, let's note a specific symbolism in black and kind of impossible symbolism. The functioning of space category in the novel recreates the state of characters reality. The sense of hopelessness, of a life catastrophe tragic inevitability permeates all art space of the novel. Strictly speaking, the space without the possibility of being a man is developed, without the possibility of a man to perform its existence.

Neither the category of time nor the category of space develops not constitute a special kingdom in itself: they are collectively involved in the reality creation of V.V. Nabokov's novel "Mashenka".

The reconstruction of the model through the opposed images of the past and the present, which embody the idea of two worlds - the existential opposition of "being in the world" - "being in itself", respectively symbolizing different emotional and psychological states of a person and his destiny, recreating the situation of the novel characters stay in exile, in a foreign country. Time becomes a kind of indicator for the environment reality problems, the termination of relationships between people, the doom to loneliness. This main guide becomes a pole-star in addressing the problem of time and the human value system relationship.

#### 4. CONCLUSION

This article presents the results of the text cognitive level study for such a profound and controversial writer like V.V. Nabokov, based on the novel "Mashenka". The relevance of this study is determined by the increasing significance for the modern science of a literary text study as the result of linguistic conceptualization by the creative consciousness of the world. The consideration subject is the contextual implementations of linguistic incarnations for text categories of time, man, space, life, which in the terms of a discourse are transformed into a single global metaphor of the world model and allow to materialize the ideological philosophy of the writer. The specifics of the Russian language world model is not disclosed by fragments on the basis of individual units of one category or another, and the semantic elements or links formed in a certain way and describing some content area in its integrity.

All this despite the fact that the method of the meaningful semantic dominants of a text is established without a sequential and systemic conceptual analysis of the main categories of semantic space within a single text. This paper proposes an algorithm for the analysis of the content peculiarities of the mental units functioning in a literary text in order to penetrate deeper into the semantic space (in its implicit meanings) of V.V. Nabokov's novel. The research evidence shows that the philosophy of existentialism from a linguistic point of view, and from the standpoint of a modern scientific paradigm - a cognitive one - was not considered in V.V. Nabokov's novel "Mashenka".

Among the significant results of the paper the following ones may be named:

1. It was found that the cognitive approach is well consistent with some of the fundamental ideas of functional, structural, and semantic approach, but the main feature of the cognitive approach in our opinion is the material of its application: there is a reason to believe that only a literary text may be considered within this area. Thus, one or the other category of the semantic text space, representing an implied deep "meaning" is set upon the activation of a semantic network.

2. In this regard, one semantic unit is characterized by the relation of words or their individual values, by the systemic nature of these relations, the interdependence and mutual determinacy of lexical units. The semantic block of one category, in its turn, is related with another one, constituting an integral field for the text interpretation.

3. The categories of time, man, space, life are not only the most important areas of a literary text content and "reveal" the implied information, but are also the fundamental categories in culture and philosophy, the mental representation of which receives, respectively, the linguistic and conceptual expression in the semantic space of the text.

The implementation of the proposed algorithm for the novel conceptual space research will allow to reconstruct the situation of a man living in exile, in a foreign land, and not only to expand the idea of philologists about an individual author's conception of V.V. Nabokov's world, but to introduce in science some more specific information about the features of the

language elements functioning in his novel, to introduce into a scientific use the new data about the ways of a literary text analysis according to the example of the famous novel "Mashenka".

#### **CONFLICT OF INTERESTS**

The author confirms that the presented data do not contain any conflict of interests.

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